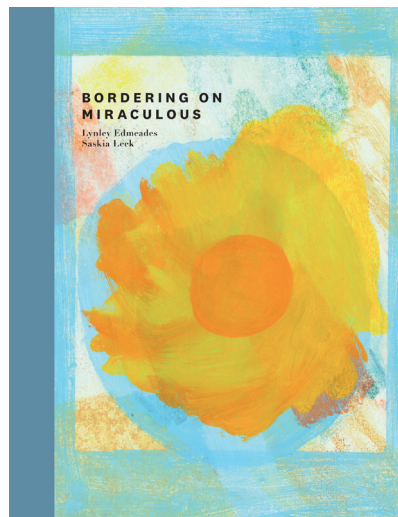


Bordering on Miraculous

LYNLEY EDMEADES AND SASKIA LEEK



\$45

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A VIVID, COMPELLING COLLABORATION BETWEEN A POET AND A PAINTER

Poet Lynley Edmeades and painter Saskia Leek and luscious collaboration, the fourth in the landmark *kōrero* series edited by Lloyd Jones, explores ideas of the quotidian and its everyday miracles. Their close, intense domestic observations merge with the philosophical, in a quest for deeper meaning.

Leek's high-colour palette and symbolic investigation of the domestic provide Edmeades with a starting point, to which she writes back with a chromatic and vivid pen.

In repetitive and evolving processes, artist and poet speak to each other through a prismatic renewal of familiar objects and images — fruit bowls, ceramic cups, sleeping babies, the view from a window — holding them up to the light and presenting them anew.

This fourth book in the *kōrero* series of 'picture books for grownups', edited by Lloyd Jones, is as surprising, engaging, and delightful as its predecessors.

ABOUT THE AUTHORS

Lynley Edmeades poet, essayist and reviewer, is the author of two collections of poetry, *As the Verb Tenses* (2016) and *Listening In* (2019), both longlisted for the Ockham New Zealand Book Awards for Poetry. In 2018 she was the Artist in Residence at Massey University and the Ursula Bethell Writer in Residence at the University of Canterbury. She has an MA in Creative Writing from Queen's University Belfast, and a PhD from the University of Otago. Her writing has been published and anthologised widely in New Zealand and internationally. She was appointed the editor of *Landfall* in 2021.

Saskia Leek has an MFA from Elam School of Fine Arts, University of Auckland, and has exhibited widely both nationally and internationally. She was nominated for the Walters Prize in 2010 for the exhibition *Yellow is the Putty of the World* and has been the subject of the touring survey show *Desk Collection*, spanning 20 years of work.

SALES POINTS

- The fourth in Massey University Press's lauded *kōrero* series of gorgeous 'picture books for grownups', edited by Lloyd Jones
- Beautifully written, superbly illustrated by two of New Zealand's finest mid-career practitioners
- A beautiful, collectable hardback



Beneath the crimson
is an echo of brush.
But if brush is *brush*
then it is more push
than it is swish.

You hear a sound
it is the wind swaking in
behind the curtains.
So much of what happens
happens to be by swaking
like the edge
of the yellow circle
where it meets
the crimson
boats of lines
the second of which
happens to be moving
away from its own
inherent straightness.

Let go of the yellow
and go towards the gaps,
the stretch and fade
of the white underneath
and ask yourselves:
do miracles flow like rivers
or do they circulate
like a circle.

30



I would have preferred to see the hands leaning
towards goodbye, towards the edge of the pink.
Or simply leaning, like the sleeping baby
with his lovely, four syllable count.

34



Here is what happens
next-coloured moments
are born from above
and refuse to land on the edge
of your morning doing.
And it is here that you
renounce your tiny
space of world
and send a shill
to these chunks, each of which
is always a little bit
more pregnant
than the last. To sip from
the cup is both to squander
and to perfume deeply
the rise of dying paint
on this dying moment.

78

